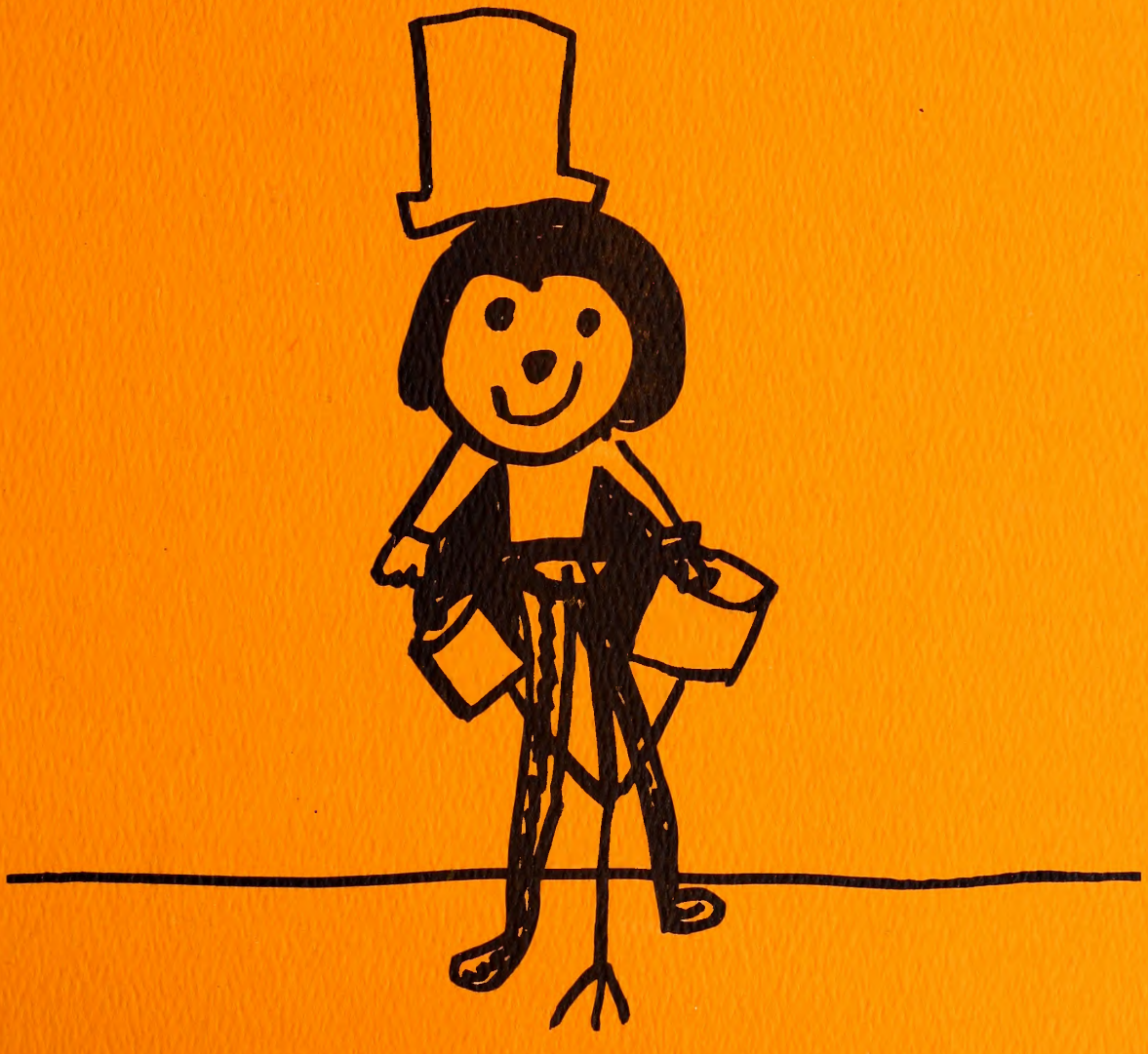
F37
8:S98
1979/80 CO
Teacher

T I P S T O T E A C H E R S

b y A d e l i n e M c C a l l



N o r t h C a r o l i n a C h a m b e r S y m p h o n y

CHILDREN'S CONCERTS

1 9 7 9 - 1 9 8 0 S e a s o n

Editor and Program Director - Richard L. Walker

The North Carolina Chamber Symphony Orchestra

C H I L D R E N ' S C O N C E R T S

Season 1 9 7 9 - 1 9 8 0

T I P S T O T E A C H E R S

Copyright by Adeline McCall, 1 9 7 9

Digitized by the Internet Archive
in 2013

http://archive.org/details/tipstoteachers1980mcca

T I P S T O T E A C H E R S

---

by Adeline McCall

CONTENTS

A credo for Teachers from FOREVER GROWING by Paul Green

Getting Ready for your North Carolina Symphony Orchestra Concert

Children's Concert Program and List of Recordings . . . Season 1979 - 80

Some Suggestions on Concert Preparation

Notes on the Children's Program

OVERTURE -- "The Barber of Seville"

MUSIC FOR THE KING'S SUPPER -- Mouret
Rondeau
Gigue
Fanfares

THE PERCUSSION SCORE

SONG: THE PIPER'S TUNE -- Bach

PULCINELLA SUITE -- Stravinsky
Sinfonia
Tarantella
Toccata
Vivo
Minuet
Finale

THE LITTLE WHITE DONKEY -- Ibert

BALLET SUITE No. 1 -- Shostakovich
Petite Ballerina
Pizzicato Polka

SONG: JOHN HENRY -- American Folk Song

JOHN HENRY -- Copland

SOIREES MUSICALES -- Rossini-Britten
March

Bibliography -- Books and Filmstrips

Some Suggestions for New Teachers -- Creative Movement

North Carolina Symphony P. O. Box 28026 Raleigh, North Carolina 27611
Richard L. Walker, Director of Education

A C R E D O F O R T E A C H E R S

from

"F o r e v e r G r o w i n g" b y P a u l G r e e n

LIFE IS LIKE A TREE FOREVER GROWING, AND MAN IS A PART OF THAT LIFE.

The excellence of a tree depends on how fine a tree it is and becomes. The excellence of an animal the same. The excellence of a man the same.

Now man has a conscious means of working towards his own excellence--himself, his self, the soul. In fact the self or soul gives him his drive, his inspiration, the meaning of his life -- to develop and improve himself and his world in beauty about him.

So now begins the problem of man's ritual and curriculum towards the higher ideal of the spirit, that ideal and art. And here the trouble lies both for him and for the teacher.

What, then, is the answer? What should a teacher teach? How should he approach the subject?

Why, teach the subject itself, approach the subject itself, approach the subject directly and do not put up labels and curtains that stand opaque and dividing between the seer and the seen. Get the student close to the object of his interest. Let him work at it too. Let him try his hand in practice. Let him experience the poem, or whatever it is, in the raw, in its natural wonder.

And here is the planet we call the earth. . . . . its soil has been tilled for untold milleniums and yet its strength is not exhausted, nor will it be exhausted. Treat it creatively, give it a little rain, a little sun, and spring and summer and teeming autumn with all their fruits and beauties will pour themselves into the air again. So it is with man as with the earth.

For he is a quickened spirit, a self. He is neither scientist, pharisee, homo sapiens, classicist, romanticist, animal, nor humanist. He is a self, a living being, a personality, a soul. And he has his visions, his freedom of will and his ideals accordingly, and his essential nature is creativeness. There is in him a primal impulse and impetus towards the making of a truly beautiful and vital world. And however obscured, hindered, detoured by false doctrines and prophets, he will continue to strive towards that goal. But he needs help and that is the purpose of all teaching--to help him and help him creatively.

THIS IS MY CREDO.

Copyright, 1945, Paul Green, U.N.C. Press
Used by permission of the author.

G E T T I N G R E A D Y

f o r y o u r

N O R T H C A R O L I N A S Y M P H O N Y C O N C E R T

Start as early as possible to publicize the coming of the
NORTH CAROLINA SYMPHONY ORCHESTRA
to your community

1. Through pictures and articles in local papers
2. Through radio and television announcements
3. Through memos to parents

SEE THAT Principals, Teachers and School Administrators have correct information on the DATE, THE DAY OF THE WEEK, and THE HOUR of the children's concert set in their schedules. Avoid conflicts by checking with the School Superintendent before sending out notices.

BE SURE TO INFORM Cafeteria Managers, Librarians, Teachers' Aides and Assistants about the concert.

FOLLOW UP with announcements at teachers' meetings, P T A meetings, and on bulletin boards.

ARRANGE FOR A DIRECTOR OF TRANSPORTATION to work out bus schedules, and notify local police to cooperate in providing an escort, and blocking streets. Inform each school of the route to be taken; where to load and unload, etc.

MAKE A SEATING PLAN FOR THE CONCERT, and send copies to all schools with directions for entering and leaving the concert hall.

SCHEDULE IN-SERVICE Teachers' Workshops to prepare for the children's program. Invite art teachers, school librarians, special teachers, aides, and assistants.

ORDER ALL MATERIALS
AS EARLY AS POSSIBLE

An important part of concert preparation is familiarizing children with the music through listening to recordings, and reading stories about the music and the composers in their classrooms.

ORDER THE RECORDINGS. These are listed with the children's program on page 3. In order to facilitate the circulation of records, one complete set for every six or eight teachers is recommended.

ORDER SYMPHONY STORIES. Each child should have his own individual copy of these booklets. Materials printed in Symphony Stories are copyrighted, and may not be duplicated.

Address all orders to North Carolina Symphony, Richard L. Walker, Director of Education, P. O. Box 28026, Raleigh, North Carolina 27611.

THE NORTH CAROLINA CHAMBER SYMPHONY . . . . . Season 1979 - 1980

John Gosling, Artistic Director/Conductor
James Ogle, Associate Conductor
Jackson Parkhurst, Assistant Conductor
Benjamin Swalin, Conductor Emeritus

C H I L D R E N ' S C O N C E R T P R O G R A M

ROSSINI	OVERTURE -- "The Barber of Seville"	VOX STLP 511-180
MOURET	MUSIC FOR THE KING'S SUPPER Rondeau Gigue Fanfares	TURNABOUT TVS - 34232
BACH	Song: THE PIPER'S TUNE	
STRAVINSKY	PULCINELLA SUITE Sinfonia Tarantella Toccata Vivo Minuet Finale	COLUMBIA MS-7093
IBERT	THE LITTLE WHITE DONKEY	*RCA VICTOR Adventures in Music, 2 LE-1001
SHOSTAKOVICH	BALLET SUITE NO. 1	*RCA VICTOR Adventures in Music, 1 LE-1000, also Adventures in Music, 2 LE-1001
AMERICAN FOLK SONG	Song: JOHN HENRY	
COPLAND	JOHN HENRY	COLUMBIA M 33586
ROSSINI-BRITTEN	SOIRÉES MUSICALES March	*RCA VICTOR Adventures in Music, 1 LE-1000

*Check your school record collection for RCA Adventures in Music, Grades 1 and 2

International Year of the Child 1979

As you play these recordings for children emphasize the importance of

Q U I E T L I S T E N I N G

SOME SUGGESTIONS ON CONCERT PREPARATION

1. The purpose of your in-service teachers' workshops is to present the music to be played at the children's concert. Have the recordings assembled in order to demonstrate various ways of bringing the music to life. Ask teachers to participate by offering suggestions and demonstrating their ideas.
    1) Teach the two songs
    2) Teach the percussion score
    3) Show films and filmstrips
    4) Demonstrate creative movement
    5) Suggest art activities
    6) Encourage original writing on various phases of the program

2. Give the children's concert program to all school librarians. See that the recordings are catalogued and made ready for circulation. Ask the librarians as resource teachers to plan for the showing of related films and filmstrips; to set aside reference shelves for books about the music, and for biographies of the composers; to include information about the music and the composers in their scheduled story hours.

3. Classroom teachers have a most important role in making symphony preparation an interesting and enjoyable experience. In some elementary schools teachers plan "mini-workshops," sharing their ideas and demonstrating various aspects of their children's activities with others. In an auditorium or multi-purpose room, three or four grades can assemble for an hour of more. It should be the responsibility of one class to have the floor or stage cleared, and to set up the record player in advance.

4. In schools with central public address systems, special programs may be presented for classroom listening. The symphony-related programs could be planned by a principal, an interested parent, a musician from the community, a child, or a group of children.

5. Players in high school or junior high school orchestras are sometimes available to bring their instruments and give a classroom demonstration.

CLASSROOM ACTIVITIES

Learn to recognize the orchestral instruments by signt and sound. Read books and view filmstrips or films related to the symphony orchestra. Write and illustrate stories about composers and their music.
Paint murals, posters, pictures; construct simple percussion instruments. Create free movement after listening to the recordings; dance to the music. Write a puppet play; make the puppets and construct a stage; perform for other classes. Make illustrated "symphony" notebooks; plan bulletin board displays. Get in touch with a local radio station or television station to find out if there might be a possible tie-in with the music to be played at the concert.

THE NORTH CAROLINA CHAMBER SYMPHONY. . . . . .SEASON 1979 - 1980

John Gosling, Artistic Director and Conductor
James Ogle, Associate Conductor
Jackson Parkhurst, Assistant Conductor
Benjamin Swalin, Conductor Emeritus

. . .
. .
.

NOTES ON THE CHILDREN'S CONCERT PROGRAM

I. OVERTURE -- "The Barber of Seville" VOX
Giocchino Rossini STLP 511-180
1792 - 1868

The opening number on your Little Symphony concert is the Overture to the opera, "The Barber of Seville," by Giocchino (Zhee-o-ah-kee-no) Rossini. An operatic Overture is an introduction to an opera, oratorio or similar work. It is used to prepare the audience for a "mood" before the first scene. Moaart's "Don Giovanni" and "Magic Flute" Overtures are examples of "mood" setting. Melodies from the opera are often included.

Sometimes an Overture is an independent orchestral number, performed as a concert piece, for example: Brahms' "Academic Festival Overture" and Mendelssohn's "Overture to a Midsummer Night's Dream." In the early Italian opera the overture was called "Sinfonia." The orchestra consisted of muscellaneous instruments such as a harpsichord, lutes, bass viol, and flutes.

After listening to the Overture a few times you might discuss with your children whether or not the Overture sets the mood for the opera. The story of "The Barber of Seville" is in Symphony Stories but this short version should be only an introduction to other classroom activities. Here are some suggestions:

1) View the Jam Handy color filmstrip, "The Barber of Seville," with the recorded music - No. 4 from Opera and Ballet Stories.

2) Suggest that the children make a list of the characters in the opera, describing each one with a sentence or two.

3) Then create each character in movement -- dance improvisation and pantomime.

4) Let the children write the story of the opera in their own words.

5) This may lead to the selection of an original script for the production of a play or puppet show.

A book to read: THE BARBER OF SEVILLE - the story of the opera retold by Johanna Johnston; attractive illustrations in color and in black and white. Published by G. P. Putnam's Sons in cooperation with the Metropolitan Opera Guild.

About the Composer

...Gioacchino Antonio Rossini, born in 1792 in an Italian town on the Adriatic Sea, had every opportunity to absorb music at an early age. His mother was a fine singer, and his father was the town trumpeter. Because of his outspoken political views father Rossini found himself in jail, and his wife took her son to Bologna where in a short time she made a success as prima donna in opera buffa (comic opera). Once released from jail the father joined his wife and son and was hired as trumpeter in the opera's orchestra.

...Both parents wanted their son to have a good music education. Eventually they found a teacher who taught him to play the piano, to read notes, and to sing well enough to be a boy soprano in the church. When he was ten years old his mother's voice wore out, and before long the boy was able to help support the family by singing in the theatre and playing horn in the orchestra beside his father. After several years he entered the Conservatory of Bologna where he studied cello and harmony and composition.

...When his teacher told him that while long years of study were necessary to compose church music, he already knew as much as most opera composers. The boy's answer was: "Then I need nothing more -- for peraas are all I want to write." About this time his family was having financial problems.

...So Rossini left the Conservatory and all further study to become a composer of operas. He was only eighteen when he made a success of his first opera buffa. One success followed another. At twenty-four he composed "The Barber of Seville." The Barber in this opera is Figaro, the hero of Mozart's "Marriage of Figaro." The story of "The Barber of Seville" begins before Figaro's courtship of Susannah. His master, the Count Almaviva, is not yet married, and the schemes of Figaro succeed in winning for him the beautiful young Rosina despite the protests of her enraged guardian, Dr. Bartolo.

...Rossini's success was phenomenal. In Italy, more performances of his operas were given than those of all other composers put together. It was the same in Leipzig, London, Paris, and all the great European cities. In some opera houses the whole season was given up to his works alone.

...In Rossini's operas there were no long interludes of half-spoken, half-sung "recitative." He used the orchestra all the way through. If an important melody was played by a horn, he made the accompanying parts softer so that his musical idea came through clearly.

...Although Rossini became famous as a composer of opera buffa, he turned to opera seria (serious or tragic opera) when he married a prima donna who could sing nothing else. His masterpiece, "William Tell" is a grand opera, lasting over five hours. It is rarely performed, but the Overture to "William Tell" is familiar to television and concert audiences almost everywhere.

II. MUSIC FOR THE KING'S SUPPER

Turnabout
TVS - 34232

Rondeau
Gigue
Fanfares
Jean-Joseph Mouret
1782 - 1738

During the reigns of Louis XIV and Louis XV of France the palaces were scenes of an endless number of ceremonies, balls, and courtly entertainments. There was music for all these events; and there was music to wake up by, music for breakfast, and music for the King's elaborate suppers.

The composer and director of music for many of these royal occasions (described in Symphony Stories) was Jean-Joseph Mouret. Three of his compositions from "Music for the King's Supper" will be played at your children's concert: 1) RONDEAU 2) GIGUE and 3) FANFARES. The instruments used in the three numbers are listed below:

1st and 2nd trumpets
1st and 2nd oboes
1st and 2nd violins
Timpani
Double basses
Bassoons

Listening Highlights

RONDEAU

Some children in your classes will recognize this as the theme for Masterpiece Theatre on television. The percussion score on the outside back cover of Symphony Stories was written to play in the classroom with the recording.

As a listening aid you will find it helpful to outline the form and describe the instruments used in each section. The form is A B A.

A -	a	Tutti	8 measures
	a	Tutti	8 measures
	b	Violins & oboes	8 measures
	a	Tutti	8 measures
B -		Violins & oboes	20 measures
A -	a	Tutti	8 measures
	a	Tutti	8 measures

"Tutti" includes trumpets, violins, oboes, timpani, basses and bassoons

GIGUE

In this fast 6/8 meter, violins and oboes alternate with the whole orchestra:

A -	Violins and oboes	4 measures	Tutti	4 measures
B -	Violins and oboes	4 measures	Tutti	4 measures

FANFARES

In this number the violins as a single group alternate with the whole orchestra:

2/4 ||: Tutti 8 measures | Violins 6 measures :||

||: Tutti 2 measures / Violins 2 measures | Tutti 2 measures | Violins 2 measures |

| Tutti 2 measures | Violins 2 measures | Tutti 6 measures | Violins 2 measures

| Tutti 4 measures | Violins 2 measures | Tutti 3 measures :||

As children begin to hear the changes in instrumentation, they may want to dance to the music. It seems only natural to divide dancers into two groups: a small group (or solo dancer) and a larger group for the "tuttis." A variety of movements may be suggested that do not involve moving across the floor.

About the composer

Jean-Joseph Mouret was born in that famous French town of Avignon in southern France on April 11, 1682. It was noted for its musical life. The people sang and danced. They attended concerts, operas and theatre productions. There were fine church schools and music schools in Avignon. And there were many musicians ready to play for the festivals, fairs and celebrations that took place. The Popes lived in Avignon from 1309 to 1377, and singers at the Papal Court were renowned throughout Europe.

Perhaps the most celebrated of all the things that made Avignon famous was its bridge. The bridge of Avignon was built hundreds of years ago across the river Rhone, and joined the cities of Avignon and Villeneuve. Only four of the original nineteen arches are left to remind us of the shepherd boy Benedict, whose faith made the bridge possible. According to the story Benedict heard a voice from heaven commanding him to build a bridge across the Rhone. When he told the Bishop about it, the Bishop would not give his blessing to the project unless the boy would carry a slab of rock to the edge of the river to be the keystone of the first arch. Benedict lifted and carried the huge rock with such ease that the people, awed by the miracle, came with gifts of money and of labor to make the dream come true. As each arch was finished there was great celebration until finally the bridge was finished. The song "Sur le Pont d'Avignon" (On the Bridge of Avignon) is still sung by children to celebrate the building of the bridge, and in honor of little Benedict.

The song is found in a number of music texts. This story, and a copy of the song is in the Teachers' edition of "This is Music for Today" Book 3, Allyn and Bacon, Publishers.

Jean-Joseph Mouret became a church organist, a director of orchestras and festivals, and a composer for the Italian Theatre. He wrote ballets, operas, motets, cantatas, chamber music and symphonies.

THE PERCUSSION SCORE

RONDEAU from MUSIC FOR THE KING'S SUPPER by Jean-Joseph Mouret

Turnabout
TVS - 34232

The percussion score is for classroom use only

DO NOT BRING PERCUSSION INSTRUMENTS TO THE CHILDREN'S CONCERT

Note: The percussion score is printed on the outside back cover of "Symphony Stories"

Each child can prop up the score on his desk or table by placing a book on top of page 12, "Symphony Stories."

Teaching Procedures

1. Arrange to have all the required percussion instruments at each child's place ahead of time. Do not pass them out. You will need:

   DRUMS
   TAMBOURINES
   RHYTHM STICKS
   MARACAS
   JINGLE BELLS ON A HANDLE
   TRIANGLES
   CYMBALS
   FINGER CYMBALS

2. Play the recording a number of times for listening only.

3. Looking at the score, explain the meter ¢ = 2/2.
   Note that there are four quarter notes (or their equivalent) in each measure, counted in "twos." This is alla breve time.
   The first note is an "up-beat" - the last half of the second count.

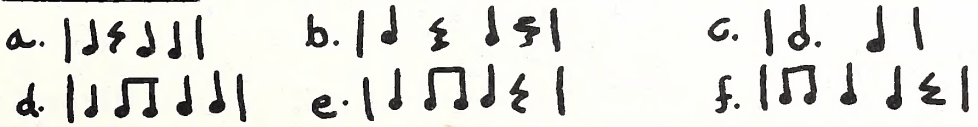
4. Count the meter out loud: | one - two | one - two | (Or 1 and 2 and)

5. Swing the meter, moving both arms | DOWN - UP | DOWN - UP | etc.

6. "Conduct" the meter with one hand:

7. Clap the first beat in each measure.

8. Have the children find measures in which there are patterns other than four quarter notes, and write them on the board.
   For instance: (Clap or tap each pattern with a pencil on the desk or table.)



9. Let children change places as the score is repeated so that they have the experience of playing a variety of percussion instruments.

III. SONG: THE PIPER'S TUNE

From the "Peasant Cantata" by Johann Sebastian Bach

Accompaniment: This is Music, Book 5
Accompaniment Edition, p. 23
Allyn & Bacon, 1962

THE PIPER'S TUNE IS PRINTED ON THE INSIDE FRONT COVER OF SYMPHONY STORIES. Children should memorize two stanzas of the song to sing with the orchestra. They are not permitted to bring copies of the words or the music into the concert hall.

Practice the song ahead of time without the aid of a piano accompaniment.

Bach wrote this lively dance tune for his "Peasant Cantata" to be performed at a celebration honoring a new ruler in the part of Germany where he lived. It describes how pipers take part in the outdoor activities by playing for the dancing.

The song is like a bourree, a spirited French dance in duple time. Note the time signature is all a breve - 2/2 meter - ¢

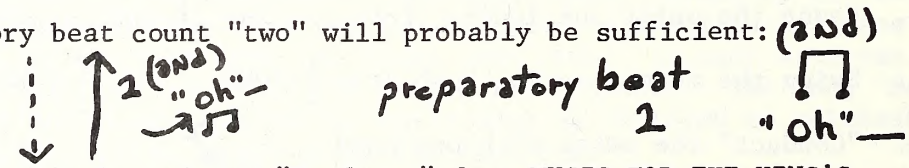
TEACHING THE SONG

Call attention to the fact that the form of the song is A A B A. There are only two different musical phrases to be learned.

Teach the song in two parts. Some teachers like to have the class learn the lower line first, then the soprano. If both parts are well memorized, it gives solidity to the performance.

The song begins on the last half of the second count. In conducting, divide each measure in "twos" not in "fours." For example:

As a preparatory beat count "two" will probably be sufficient:



After the orchestra has played "Fanfares" from MUSIC FOR THE KING'S SUPPER, the conductor will invite the audience to stand. Tell the children to watch carefully for his signal to stand. The orchestra will play an Introduction before the conductor gives the audience the cue to begin singing.

IMPRESS ON YOUR CHILDREN the importance of watching the conductor at all times during the singing. Watch especially his movements indicating changes in tempo and dynamics.

About the Composer, 1685 - 1750

Johann Sebastian Bach came from a large family of musicians in Germany. He was the greatest of them all. His works included music for organ, church and secular music, instrumental music, cantatas, and masses sung the world over.

IV. PULCINELLA SUITE — Columbia MS-7093

Sinfonia
Tarantella
Toccata
Vivo
Minuet
Finale

Igor Stravinsky
1882 - 1971

PULCINELLA SUITE is from Igor Stravinsky's Ballet in One Act. The music is based on themes from various works of the Italian composer, Giovanni Battista Pergolesi (1710 - 1736). It was the Russian Ballet Director, Sergei Diaghilev, who suggested the idea. After working in his own creative way, transforming the style by his special magic, Stravinsky has been quoted as saying: "The only music of Pergolesi that I like is PULCINELLA."

The original score for small orchestra calls for three singers, a tenor, bass, and soprano. The orchestra requires 33 persons: 2 Flutes, 2 Oboes, 2 Bassoons, 2 Horns in F, 1 Trumpet in C, 1 Trombone (Tenor Bass). The strings are divided into two sections: a Solo Quintet with a first and second violin, viola, cello, and bass; and an Orchestra Quintet consisting of 4 first violins, 4 second violins, 4 violas, 3 cellos and 3 double basses.

The Ballet music is divided into eleven short sections:

1. Sinfonia (Overture)*
2. Serenata
3. Scherzino
4. Allegro
5. Andantino
6. Tarantella*
7. Toccata*
8. Gavotte with two variations
9. Vivo - Duetto (trombone and double bass)*
10. Minuetto*
11. Finale*

The six numbers marked with asterisks will be played by the North Carolina Little Symphony at your children's concert.

Some Teaching Suggestions

Before you start working on the music of PULCINELLA with children it is very important that you become thoroughly familiar with it yourself. Because it is Stravinsky, you will find it may not communicate itself to you the first time you play it. But keep the record available and listen to it as many times as possible. Since the record is not banded you may have difficulty putting the needle down at the beginning of each of the six numbers. Playing time for the entire Suite is twenty-two minutes. When you can, listen to all of it because the sequence of numbers with their contrasting keys, rhythmic and dynamic variety is a part of the artistic whole.

The beginning themes of the six numbers are in Symphony Stories. Play these on the piano, or have someone play them for you, until you are able to recognize each one when you hear it on the recording.

SINFONIA

Form:	A	B	A	B^1	A	B^2
	a a Strings	Oboe Bassoon	a a Strings	Cello	a Horn a Strings	Strings Oboe

There are two themes which dominate the music. As children listen, suggest that they discover the difference in these contrasting elements. When they are sufficiently familiar with the two themes they may enjoy identifying them by creating original dance movement, by painting designs, etc. The B theme is embellished with trills. The A theme is strong and straightforward.

TARANTELLA

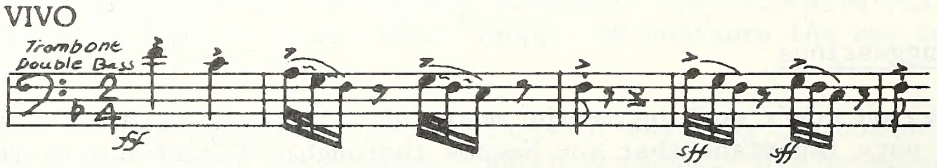
This is a typical 6/8 tarantella rhythm. The fast tempo and the dynamic changes make it an exciting piece for listening. The strings dominate throughout. Two solo melodies which children may discover are played by the oboe and (towards the end) by the flutes fortissimo. You might encourage the children to make small movements sitting in groups on the floor. A leader for each group will help to create variety.

TOCCATA

The Toccata is in 2/4 and the pattern of eighth notes is forcefully played throughout:

This is a good piece to bring out the sounds of certain instruments. Listen for 1) Trombone and trumpet in the opening 2) Piccolo and flutes 3) Oboe 4) Bassoons 5) Trombone and trumpet as in the beginning, but concluding the piece with a strong crescendo and a very loud ending.

VIVO



Children are sure to enjoy the comic effects of the trombone and double bass playing a duet. After a short introduction in which the trombone plays glissandos (slides), both instruments join forces for the interesting theme which goes alternately up and down in short spurts. There are opportunities for all kinds of pantimiming and funny stunds.

Form: A A B A C

MINUET

The Minuet in 3/8 is smooth-flowing and quiet. The lush quality of the French horn is displayed in the opening theme. As the theme is repeated the lyrical beauty of each instrument in turn keeps the quiet mood to the end. Help your children to identify these instruments in sequence:

1) French horn 2) Violin 3) Trombone 4) Trumpet 5) Viola

This is wonderful music to develop relaxation and beautiful free movement.

FINALE

The relentless repetition of rhythmic pattern, so typical of Stravinsky, builds up to an exciting climax. Over the dominating pulse, occasional solo instruments are heard: 1) Flutes 2) Violin 3) High flute (like piccolo) 4) Oboe 5) Violins.

The Story of Pulcinella

When the ballet begins some pretty young dancing girls are in love with Pulcinella. Their handsome Italian boy friends are very jealous, and decide that they will find a way to kill Pulcinella. As they are about to attack him Pulcinella hires a substitute, dressed in his clothes. The false Pulcinella pretends to die as the real one escapes and disguises himself as a magician. The young men think they are rid of him, but he returns, pretending that he is a magician, and brings his double back to life. It turns out that the real Pulcinella is a kindhearted fellow after all. He arranges marriages for all the girls and boys. Then he gets married himself.

About the Composer

...Igor Stravinsky is the composer who shocked the ears of critics and audiences and ended up as the recognized master of twentieth century music. He is the greatest musical innovator of modern times. Stravinsky never concerned himself with pleasing his listeners but followed his own inner dictates, exploring new paths, and setting new trends for composers of the future.

...World-wide acclaim came to him in large measure through his ballets. It was a fortunate day in the life of twenty-year-old Stravinsky when on a holiday in Germany he met Rimsky-Korsakoff. This great teacher was much impressed with the young man's talent and urged him to enroll as a student at the St. Petersburg Conservatory. Later he took him as a private pupil.

...When the Russian ballet impresario, Sergei Diaghilev, heard Stravinsky's Scherzo Fantastique at a concert in St. Petersburg he immediately commissioned him to write The Fire Bird. The ballet was a brilliant success. It was followed by Petrouchka and, in 1913, by The Rite of Spring. This was by far the most daring of his ballet scores, and caused a riot at the first performance.

...As a person, Stravinsky was a warm human being, an affectionate father, and a considerate husband. He and his second wife, Vera, settled in Hollywood, California, where their home was always open to their many friends.

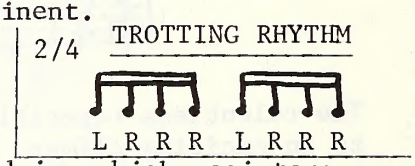
V. THE LITTLE WHITE DONKEY from "Histoires No. 2"
Jacques Ibert
1890 - 1962

RCA Victor - Adventures in Music, Grade 2
LE - 1001

THE LITTLE WHITE DONKEY by the French composer, Jacques Ibert is an excellent example of "program" music - music that is descriptive of an event or tells a story. Without knowing the title, it is likely that some of the children will be able to hear and identify many of the instrumental sounds used to suggest the characteristics of a donkey.

Listening Highlights and Suggested Classroom Activities

The form is A B A.
In both A sections the trotting rhythm of the donkey is prominent.
Children may suggest tapping it with sticks, wood block, cocanut shells or with pencil. Or they may clap it with alternating hands on their knees.



The "heehaw" sounds of the braying donkey are sometimes heard in a high register; sometimes on lower pitches.
Low strings play the trotting rhythm; above it, is the whistling tune of the boy.
Children may suggest dramatizing the music or creating free dance movements; and they may enjoy writing stories or poems about the donkey.
As related listening you may want to play recordings of other "donkey" music:
On the Trail from "Grand Canyon Suite" by Ferde Grofé and
Personnages with Long Ears from "The Carnival of Animals" by Saint-Saens.
Work with the librarian on making a collection of donkey stories and pictures.
Suggest the possibilities of using paints, finger paints, clay, etc. In the bibliography you will find a bilingual filmstrip (Spanish and English) "Platero and I" - the story of a boy and his pet donkey. Consult the Teacher's Guide to the RCA Album for further suggestions.

About the Composer

...Jacques Ibert was born in Paris on the 15th of August, 1890. He lived in Paris most of his life, and died there in 1962.

...Jacques was destined to be a composer although his father was opposed to his son having anything to do with music. He expected him to become a business man. His mother, who was a fine pianist, disregarded her husband's wishes, and gave him lessons from the time he was four years old.

...By the time Ibert was a young man of twenty he was accepted as a student at the Paris Conservatory where his music education began in earnest. He became a pupil of Gédalge and Fauré. He won the coveted prix de Rome in 1919 with his Le Poete et la Fée. In 1940 he was appointed Director of the French Academy in Rome -- the first musician to hold that post since the founding of the Academy. He continued to compose in a variety of media: opera, ballet, symphonic works, concertos and sonatas for individual instruments. In later years he made a specialty of writing a very effective type of descriptive music for the movies.

...Ibert's short pieces for the piano became very popular and were performed on countless programs. The Little White Donkey is one of his piano pieces that has enjoyed enormous success.

VI. BALLET SUITE No. 1
Petite Ballerina
Pizzicato Polka
Dmitri Shostakovich
1906 – 1974

RCA Victor-Adventures in music, Grade 2
LE - 1001 and
RCA Victor - Adventures in Music, Grade 1
LES - 1000

PETITE BALLERINA and PIZZICATO POLKA are both from Dmitri Shostakovich's Ballet Suite No. 1. The composer's interest in ballet music began in his childhood when he wrote dance music for his little sister who was studying ballet. In Russia the ballet has always been an important part of musical and artistic life. Shostakovich has continued to be interested in writing orchestral music for the ballet.

Listening Highlights

PETITE BALLERINA
The music is in 3/4 with a strong underlying pulse like a waltz:

Tiptoe staccato movements are contrasted with gliding swaying rhythms. After listening a number of times, the children may be able to recognize some of the musical changes in the five sections of the piece.

Introduction:

A - Pizzicato (plucked strings) — Steady tempo throughout; High-pitched "music box" sound

B - Big, smooth gliding or swaying
swaying movements

C - Pizzicato again like A, but shorter; different melody

D - Big, smooth gliding or swaying movements; big retard

A - Return to first pizzicato section

PIZZICATO POLKA

The most conspicuous instrument in this Polka is the violin, played "pizzicato" (plucked with finger).

The form is A B A
Introduction
A - First theme played softly — Key of A Minor
Tempo is deliberate--then faster and faster; louder and louder
B - Loud and fast — Major key
A - Return of A section

Suggestion for classroom activity

Both numbers are excellent for free creative dance movement. For ideas refer to the section on Creative Movement.
Read stories about the ballet. See books listed in Bibliography.
Use children's ideas for related art activities: painting, finger painting, etc.

About the Composer

...No Russian composer has attained more popularity than Dmitri Shostakovich. At times he has had to endure criticism for not following the strict rules set up for Soviet composers, but his works have been performed by major orchestras all over the world. Conductors are always eager to give first performances of any new composition by Shostakovich.

...His critics are divided into two groups: those in the Western world, and those in the Soviet Union. Critics outside of Russia blame him for trying to please the political dictates of the Soviet Ministry of Culture instead of following his own creative instincts. In Russia, on the other hand, he is accused of following Western trends in compositions that are unsuitable for performance in his own country.

...Through all the controversies Shostakovich has maintained his own integrity and proved his worth as a sincere artist with fine technical skill and a thorough understanding of instruments. In musical values his success needs no defense. His works, extremely wide in range, include thirteen symphonies, two operas, ballets, trios, quartets and quintets for various chamber music combinations, sonatas, music for films, concertos for solo instruments and orchestra.

...Shostakovich married a person of great intellect and charm. His wife, Nina, was a physicist, specializing in cosmic ray research. For years, before her death in 1956, they lived in a spacious apartment in Moscow which served as home and studio. Shostakovich was never considered a temperamental musician. When his children were growing up he didn't shut himself off in order to compose. Their playing in front of his door was never a distraction.

...Maxim, Shostakovich's son, was much interested in music and studied at the Moscow Conservatory. It was not unusual to find father and son, each at one of the two grand pianos in the apartment, playing Bach or Mozart together. Maxim's sister, Galina, although not a trained musician, loved music and spent a great deal of time listening to records. When she was asked what she liked best to listen to, she usually replied: "Papa's works, then Bach, Tchaikovsky or Mussorgsky."

...When Mrs. Shostakovich was asked about her husband's working habits she said: "He just sits down at his writing desk, writes morning, noon or evening. He works in long stretches of time and sometimes forgets to eat. If he writes something that needs a lot of revision, he tears it up and begins all over again."

...What would a man with such a finely developed sense of discipline, and such powers of concentration seek as a diversion? For Dmitri Shostakovich it is going to the circus, reading novels, listening to jazz, enjoying football games and other outdoor sports. And, above all, playing a great game of chess.

VII. SONG: JOHN HENRY — American Folk Song

Accompaniment: Making Music Your Own, Book 5
Silver Burdett

JOHN HENRY is printed on the inside back cover of Symphony Stories. Children should memorize all four stanzas of the song to sing with the orchestra. They are not permitted to bring copies of the words or music into the concert hall. In preparation for the concert practice the song without the help of a piano. Autoharp chords may be used to hold the rhythm together, or a drum might play on the first and third beats.

Before the audience stands to sing the song a selected school instrumental group will play one stnza of JOHN HENRY. Children chosen to take part in the instrumental group must be rehearsed in every participating school. The groups should be rehearsed in exactly the same way and at the same tempo. The instrumental group is "on its own" at the concert and will not be expected to play with the orchestra.

INSTRUMENTS TO BE INCLUDED IN THE CHILDREN'S PLAYING GROUP

Winds	Recorders, flutes, small winds (such as tonettes, melody flutes or song flutes.)
Strings	Violins
Bells	Melody bells, xylophones, resonator or tone bells.

SEATING PLAN — Players in the Instrumental Group should be seated together, with a teacher-director in charge. If possible place them in the center, facing the stage.

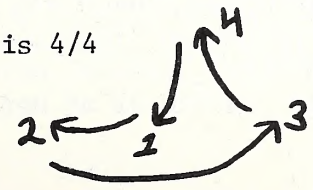
PLAYING INSTRUCTIONS — As a short introduction and signal to atart, the bells will sound two G's in tempo on the first and third beats of a preparatory measure. (All instruments play 2 stanzas of the song.)
Winds and strings play the melody throughout.
Bells are added on the second and fourth lines.

SINGING THE SONG AT THE CONCERT

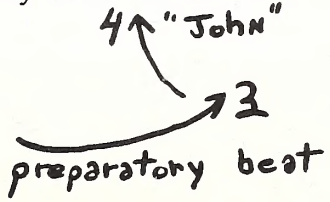
After the Instrumental Group has played the song through twice, the conductor will invite the audience to stand and sing four stanzas with the orchestra. Tell the children to watch for the signal to stand. The orchestra will play a short introduction, then the conductor will give the cue to begin singing. Impress on your children the importance of watching the conductor at all times during the singing. Watch especially his movements indicating changes in tempo and dynamics.

TEACHING THE SONG IN REHEARSALS

The meter is 4/4



Preparatory beat is on "3"



Practice the words to achieve clear diction.

VIII. JOHN HENRY — Columbia
Aaron Copland — M 33586
1900 -

AARON COPLAND wrote his orchestral composition entitled "John Henry" in 1940. It was revised in 1952, printed and copyrighted in England the following year. The work was commissioned by the Columbia Broadcasting Company. The legend of John Henry is probably the most widely known folk story in all of Negro literature. The strong steel-driving hero was the subject of countless folk songs, ballads, and tales. According to the many verses accumulated by collectors, John Henry had no enemies--only admirers who worshipped him as a symbol of the "natural" man who with his hammer and his will power conquered a machine. He is quoted as saying: "I'm nothing but a natural man; before I'll let your steam drill beat me I'll die with my hammer in my hand." Just as his super-strength was admired in life so was death an occasion for hundreds of people to come from all parts of the world to see the famous John Henry. On his tombstone his wife had engraved

"Here lies the steel driving man."

From the many versions of the folk song Aaron Copland uses one as a main theme. The melody is printed in Symphony Stories. This theme is the unifying idea, returning again and again, played by different instruments. If you can familiarize the children with this tune, they will be able to recognize its return. The instruments appear in this order: 1) Clarinets 2) French horns 3) Bassoon and Trombone 4) Strings.

The music in between is derived from fragments of the melodic material, in rhythmic patterns that suggest a railroad train.

The exciting part of the orchestration is Copland's use of percussion. In addition to Side drum, Bass drum, and Triangle, the score calls for an Anvil and Sandpaper. Perhaps Mr. Copland realized that it might not be easy for an orchestra conductor to find an anvil, so he says at the bottom of the score "Any hard metallic sound will do."

Your children will find it interesting to listen for the "hard metallic sounds" and when they know the story of John Henry they are sure to realize that this is a steel-driving hammer.

A Book to Read

The authentic research on the many phases of John Henry - both legends and true stories - was done by Dr. Guy B. Johnson. His book, entitled "John Henry - Tracking Down a Negro Legend," was first published by the University of North Carolina Press at Chapel Hill in 1929. It was reprinted by A M S Press, Inc. in 1969, and there was a second printing in 1974. Dr. Johnson, who now lives with his wife in Chapel Hill, is Professor Emeritus of Sociology and Anthropology at the University of North Carolina at Chapel Hill.

If this delightful book is not in your library, it is now available, and may be ordered from A M S Press, Inc., 56 East 13th Street, New York, N. Y. 10003.

About the Composer

Aaron Copland, born in Brooklyn on November 14, 1900, is today considered to be America's leading composer. You will find information on his early years in Symphony Stories. The comments here are to help you know a little more about the delightful, generous human being he is, and to gain more insight into his philosophy and his working habits.

...Copland never writes music for anything he doesn't like. For several years his income came from work for big commercial movie companies. He avoided descending to the level of the usual Hollywood scores. He had great influence on some of the resident routine composers to raise their standards. He was always a composer of "prestige" -- brought in from the outside.

...His working habits may explain his artistic success:

1. He studies the cue sheet with its timing and description of sequences.
2. He views the film a few times.
3. He sees the film again and again while writing.
4. He runs individual scenes over and over to get his musical ideas. He extracts the essence from the film itself, instead of imposing his music on it.
5. He is very careful to see that the music is approproate. To quote him: "I don't like to hear a piano in the music for an outdoor scene."
6. He orchestrates his own music.
7. He embraces native folk sources and jazz, but his style is original. It has been said that Copland had more influence on American folk music than it has had on him.

...Copland's style has undergone changes. It might be roughly divided into two stages:

I. Formative stage
   - Small works; "Cat and the Mouse."
   - Symphony for Organ and Orchestra

   Dissonance of the Twenties
   - A composer with modern ideas in those days was thought of as a naughty boy, but all young composers were exploring new and shocking sounds.
   - European influence with strong American flavor.

II. Music for the Theatre (1925)
   - Incorporation of Jazz
   - Increased leanness in texture
   - Intricate and abstract patterns
   - Ballet
   - Works in abstract form
   - Economy of means; transparency
   - Folk music

...Copland has taught, lectured, conducted orchestras, moved about in the United States, Mexico, Latin America and other countries. His friends will tell you he is modest, not egocentric, and is a warm sociable person.

IX. SOIREES MUSICALES -- MARCH
Rossini-Britten
Rossini, 1792 - 1868
Britten, 1913 - 1976

RCA Adventures in Music, Grade 1
LES - 1000

SOIREES MUSICALES, Op. 9, is a Suite of five movements for orchestra, based on music of Rossini. It was written in 1936 and published two years later. The work was commissioned by Lincoln Kirstein for his American Ballet Theatre. The five movements are: 1) MARCH 2) CANZONETTA 3) TIROLESE 4) BOLERO and 5) TARANTELLA. Britten took his themes from some piano music of the Italian opera composer. He did not change Rossini's basic melodies in any way, but he did a brilliant job of orchestration -- which accounts for the popularity of the SOIREES MUSICALES as concert pieces on symphony programs.

Britten's score is written in such a way that it can be performed by either a large or small orchestra. The instrumentation: 2 Flutes or Piccolo; 2 Oboes; 2 Clarinets in B flat; 2 Bassoons; 4 Horns; 2 Trumpets; 2 Trombones; Timpani; Xylophone; Percussion; Harp or Piano; Strings.

MARCH is the first of the five movements. Before the announcement of the Theme by the clarinets there is an Introduction of nine measures dominated by the following pattern:

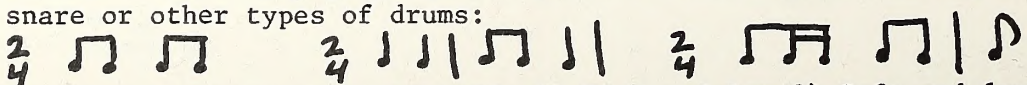
INTRO. Brasses, Woodwinds, Percussion }

8 measures	Solo Clarinets	Theme		(See Symphony Stories)
8 measures	Flutes & Violins	Theme		
Interlude	Percussion, Strings, Woodwinds		4 measures }	Repeated
16 measures	Solo Flutes		4 measures }	
4 measures	Solo Oboes	Theme		
8 measures	Solo Piccolo	Theme		
8 measures	Solo Xylophone & High Strings	Theme		
8 measures	All Strings & Percussion	Theme		
8 measures	Woodwinds, Brasses, Percussion, Strings	Theme		

Listening Highlights

This is an excellent number in which to help children identify specific instruments, to become aware of dynamic changes (soft, loud) and to hear clearly "high" and "low" contrasts.

Children will enjoy playing drum patterns with thythm sticks, tone blocks, snare or other types of drums:



Creative movement might identify 1) High and low 2) Soft and loud 3) The main theme as a bugle call 4) Various marching technics.

About the Composers

ROSSINI - See Tips to Teachers, page

BRITTEN

...Benjamin Britten, the youngest of four children, was born at Lowestoft, in Suffolk, on November 22, 1913. He was intensely proud of his native England, and even though he became a pacifist during the World War years, he spent much of his time giving wartime recitals. With his friend, the noted singer, Peter Pears, he toured the country, performing in remote small towns and villages where people had never been to a concert before. Sometimes the concerts were in prisons, where the huge audiences responded with much enthusiasm.

...Britten, the accomplished composer and gifted pianist, had begun his professional life at the age of nineteen when he finished his studies at the Royal College of Music. He went to work for a film company where he had to write scores for six or seven instruments and produce all the effects the film demanded. There were sounds other than the musical ones to be imitated. Britten describes how the sounds of a large ship unloading in dock were invented: "In the studio we had pails of water which we slopped everywhere, drain pipes with coal slipping down them, model railways, whistles, and every kind of paraphernalia we could think of."

...The script of a film called Night Mail required the right sound for a train going through a tunnel and approaching nearer and nearer. Benjamin Britten had the brilliant idea of recording a cymbal crash and then reversing the sound-track so that the dying-away vibrations became louder and louder.

...Britten's travels took him to many countries. After a visit to America, which Britten found to be "enormously stimulating" he decided that he must get back to England. It was 1942, a difficult year for crossing the Atlantic. He and Peter Pears had to wait many months before they could get passage on a small Swedish cargo boat. For four weeks at sea they dodged back and forth to avoid enemy submarines. But Britten went on composing all the time.

...The return to Suffolk was sad for Benjamin Britten. England had been bombed; old friends had died or been killed in the war; his home in Lowestoft was sold after the death of his parents. Fortunately, he still owned an old mill in Snape which had been restored. His sister and her two children were living there, and it now became his peaceful refuge.

...Benjamin Britten always had a great interest in children, and many of his works were compositions for or involving young performers, for example: "Let's Make an Opera," "Noye's Fludde," "A Midsummer Night's Dream" and "Children's Crusade." His other works included eight operas, a ballet, stage works for performance in a church, choral and orchestral compositions, chamber music, and pieces for voice and solo instruments.

A Book to Read: BENJAMIN BRITTEN by Alan Kendall with photographs in color and black and white. Introduction by Yehudi Menuhi. (Macmillan, 1973)

B I B L I O G R A P H Y

****

Books ... Films ... Filmstrips

B O O K S

A b o u t M u s i c

Britten, Benjamin	THE WONDERFUL WORLD OF MUSIC (illustrated)	Garden City
Copland, Aaron	OUR NEW MUSIC	Whittlesey House
Copland, Aaron	WHAT TO LISTEN FOR IN MUSIC	Whittlesey House
Davis & Broido	MUSIC DICTIONARY Over 800 definitions of musical words, foreign terms, and instruments with graphic pictures	Doubleday
Davis, May & Davis, Anita	ALL ABOUT MUSIC (children)	Oxford paper
Deri, Otto	EXPLORING TWENTIETH CENTURY MUSIC Stravinsky, Shostakovich, Britten	Holt
Rublowsky, John	MUSIC IN AMERICA	Crowell-Collier
Scholes, Percy	THE OXFORD JUNIOR COMPANION TO MUSIC	Oxford
Shay, Arthur	WHAT IT'S LIKE TO BE A MUSICIAN (children)	Reilly & Lee
Thomson, Virgil	AMERICAN MUSIC SINCE 1910	Holt

B a l l e t

Atkinson, Margaret F. & Hillman	DANCERS OF THE BALLET (Grades 7, 8)	Knopf
Streatfeild, Noel	BALLET SHOES (children)	Random
Streatfeild, Noel	A YOUNG PERSON'S GUIDE TO THE BALLET	Warne
Tichener	BALLET	Troubador Press

C o m p o s e r s

Berger, Arthur	AARON COPLAND	Oxford
Craft, Robert & Stravinsky, Vera	STRAVINSKY	Knopf
Dobrin, Arnold	IGOR STRAVINSKY: HIS LIFE AND TIMES	D. White
Holst, Imogen	BACH	Crowell

Powell, Elsa Z.	AMERICAN COMPOSERS (children)	Houghton
Posell, Elsa Z.	RUSSIAN COMPOSERS	Houghton
Reingold, Carmel B.	BACH, REVOLUTIONARY OF MUSIC	Watts
Searle, Humphrey and Layton, Robert	TWENTIETH CENTURY COMPOSERS, Vol. III Britain, Scandinavia, Netherlands Benjamin Britten, pp. 70 - 83	Holt
Young, Percy M.	STRAVINSKY	D. White

Conductors

Ewen, David	FAMOUS CONDUCTORS	Dodd
Surplus, Robert W.	FOLLOW THE LEADER (children) The Story of Conducting	Lerner

Folklore

Botkin, B. A.	A TREASURY OF AMERICAN FOLKLORE Foreword by Carl Sandburg	Crown
Carmer, Carl	AMERICA SINGS Stories and Songs of Our Country's Growing	Knopf
Johnson, Guy B.	JOHN HENRY Tracking Down a Negro Legend	U. N. C. Press
Killins, John O.	A MAN AIN'T NOTHIN' BUT A MAN	Little
Lisker, Tom	TALL TALES: AMERICAN MYTHS (children)	Raintree Pubs. Ltd.
Lomax, Alan	THE FOLK SONGS OF NORTH AMERICA John Henry, pp. 560 - 563	Doubleday
Price, Barbara W.	AMERICAN FOLK TALES (children)	Hallmark
Rounds, Glen	OL' PAUL, THE MIGHTY LOGGER	Avon
Shapiro, Irwin	JOHN HENRY AND THE DOUBLE-JOINTED STEAM DRILL	Messner
Stoutenburg, Adrian	AMERICAN TALL TALES	Viking
Yurchenco, Henrietta	A MIGHTY HARD LOAD: The Life of Woody Guthrie (illustrated)	McGraw

Opera

Cross, Milton	NEW MILTON GROSS' COMPLETE STORIES OF THE GREAT OPERAS (children)	Doubleday
Gass & Weinstock	THROUGH AN OPERA GLASS	Abelard

Johnston, Johanna in cooperation with Metropolitan Opera Guild	THE BARBER OF SEVILLE Attractively illustrated in color and black and white	G. P. Putnam's Sons
Streatfeild, Noel	FIRST BOOK OF THE OPERA (children)	Watts

F I L M S a n d F I L M S T R I P S

INSTRUMENTS OF THE ORCHESTRA Jam Handy Series	6 color filmstrips 6 recordings	Prentice Hall, Inc. Education Division Englewood Cliffs, N.J. 07632
THE BARBER OF SEVILLE Jam Handy No. 4 from Opera and Ballet Stories	Color filmstrip with correlated recording	Same as above
ONCE UPON A SOUND Jam Handy Scott Title 400	4 color filmstrips Cassette One instrument from each of the 4 sections: brass, woodwinds, strings, percussion	Same as above
MUSICAL INSTRUMENTS	Films - Brass Choir, Woodwind Choir, Percussion & Strings also Story of A Violin	U. N. C. Audio-Visual Department, 111 Abernethy Hall, Chapel Hill, N. C. 27514
OPERA: MAN, MUSIC AND DRAMA	Color film Outlines history of opera with brief excerpts from some famous operas	Illinois University Visual Aids Service
PLATERO AND I - The Story of A Boy and his Pet Donkey	Bilingual - Spanish and English 2 full color sound filmstrips Records or cassettes Guitar accompaniment	Keyboard Publications, 1346 Chapel Street, New Haven, Conn. 06511

STATE LIBRARY OF NORTH CAROLINA
3 3091 00766 3818